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LONDON  
S. Kensington Thur.



Committee of Council on Education, Department of  
Science and Art.

PRICE LIST

OF

1860

77 L. LONDON.  
SOUTH KENS MUSE

REPRODUCTIONS OF WORKS OF ART

BY MEANS OF

PRICE LIST

PHOTOGRAPHY, ELECTROTYPING, CASTING, &c.

SELECTED FROM THE

SOUTH KENSINGTON MUSEUM,

AND FROM

VARIOUS OTHER PUBLIC AND PRIVATE COLLECTIONS:

PRODUCED FOR THE

USE OF SCHOOLS OF ART AND PUBLIC INSTRUCTION GENERALLY,

WITH

A HISTORICAL SKETCH OF THE CARTOON OF RAFFAELLE AT HAMPTON  
COURT, AND DESCRIPTIVE NOTICE OF OTHER WORKS IN  
THE SERIES OF PHOTOGRAPHS.



LONDON:

PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,  
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.  
FOR HER MAJESTY'S STATIONERY OFFICE.

1860.

Price Twopence.



THE Photographs and Reproductions of Works of Art named in the following Priced List are to be obtained at the Office established for that purpose at the entrance of the Museum, Mr. George Wallis, Official Agent. The Electrotypes (see page 25) may also be obtained from Messrs. Elkington, Regent Street, London, and Newhall Street, Birmingham; the Electrotypes and Fictile Ivories (see page 27) from Messrs. Franchi and Son, 15, Myddelton Street, Clerkenwell, E.C.; the Casts (see page 33) from D. Brucciani, 5, Little Russell Street, Covent Garden, W.C.

Payment (for which a receipt will be given) must be made for all objects at the time they are ordered at the Museum.

All orders from the country must be accompanied by a Post Office Order payable at the Post Office, Brompton Place, Brompton Road, S.W., to Mr. A. L. Simkins, Accountant, Science and Art Department, South Kensington, W., London.

*One Shilling* extra must be forwarded for packing all Photographs above 14 inches by 10 inches, and *Sixpence* for such as are of, or under that size. (See note to Table of Prices of Cartoons, page 9.)

For terms payable for packing Electrototype Reproductions, Fictile Ivories, and Casts, see Price Lists of each series.

*It is particularly requested that Post Office Orders be made payable at "Brompton Place" only, and that no postage stamps be remitted for Photographs.*



9 19/11/91.

OFFICE FOR GOVERNMENT PHOTOGRAPHS  
AND REPRODUCTIONS

NOTICE.

The orders received for Photographs, and registered for execution in rotation, are now so numerous as to render it impossible to fix any period within which orders transmitted after this date can be executed.

All demands for Photographs will however be met, as far as possible, in strict rotation; and orders sent on these conditions will be duly registered, and executed according to priority of date.

23rd January 1860.

*It is requested that no cash remittance by Post Office Order or otherwise be made until an intimation, with invoice, is forwarded to the intended purchaser that the Photographs are ready for delivery.*



OFFICE FOR GOVERNMENT PHOTOGRAPHS  
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All demands for Photographs will however be met, as far as possible, in strict rotation; and orders sent on these conditions will be duly registered, and executed according to priority of date.

27th January 1860.

1. To enable the public to derive the full advantage from the negatives which have been or may hereafter be made officially for the Department from works of art in Foreign Museums and in other collections which cannot be photographed by private agency, the Committee of Council on Education has caused an office for the sale of photographic reproductions from such negatives to be established at the South Kensington Museum. Photographic negatives made by order of the Trustees of the British Museum and for the War and other Government Offices will also be sold. The following tariff of price for "positive" impressions has been sanctioned by the Committee of Council on Education:—

## ARRANGEMENT OF LIST OF REPRODUCTIONS.

1. PHOTOGRAPHS, comprising OFFICIAL PHOTOGRAPHS OF THE SCIENCE AND ART DEPARTMENT; OFFICIAL PHOTOGRAPHS OF THE BRITISH MUSEUM; VARIOUS SERIES BY C. THURSTON THOMPSON.
2. ELKINGTON'S ELECTROTYPES.
3. FRANCHI'S ELECTROTYPES.
4. FRANCHI'S CASTS IN FICTILE IVORY, AND PLASTER.
5. BRUCCIANI'S CASTS IN PLASTER.
6. ARUNDEL SOCIETY'S PUBLICATIONS.



# SALE OF PHOTOGRAPHS TAKEN FOR GOVERNMENT INSTITUTIONS.

1. To enable the public to derive the full advantage from the negatives which have been, or may hereafter be, made, officially, for the Department, from works of art in Foreign Museums and in other collections which cannot be photographed by private agency, the Committee of Council on Education has caused an office for the sale of photographic impressions from such negatives to be established at the South Kensington Museum. Photographic negatives made by order of the Trustees of the British Museum, and for the War and other Government Offices will also be sold. The following tariff of price for "*positive*" impressions has been sanctioned by the Committee of Council on Education :—

## FOR UNMOUNTED IMPRESSIONS.

A single impression, the dimensions of which contain less than 40 square inches, e.g.		s.	d.
5 × 7 inches, or 4 × 8 inches	-	0	5
40 square inches and under 60	-	0	7½
60       "       "	80	-	0 10
80       "       "	100	-	1 0½

And so on, adding 2½*d.* for every 20 square inches or under, up to 500 square inches. For prices above 500 square inches, see the detailed list.

2. The Department does not charge itself with the mounting of impressions, as the public is able to do this for itself; but the agent will afford every information on the subject of mounting.

## PHOTOGRAPHS OF OBJECTS IN THE MUSEUM OF ART.

3. Artists, manufacturers, and the public generally, who may desire to have photographs of any special objects in the Museum of Ornamental Art, can order negatives of such objects at the rate of 3*d.* per square inch. Any size *under* 30 square inches will be charged as 30 square inches. One proof of the negative is included in the charge for the negative. The Department does not undertake to print any further impressions; but they may be ordered from Mr. Thurston Thompson, 7, Gordon Terrace, Kensington, W.

## PHOTOGRAPHS OF OBJECTS IN OTHER PUBLIC MUSEUMS, GALLERIES, &c.

4. The above terms for negatives will apply to photographs of special objects in other Public Museums and Galleries, such as British Museum, Hampton Court Palace, &c., but the Official Photographer will charge his incidental expenses in addition, viz., 2*l.* 2*s.* per day, and travelling expenses.

Personal applications must be made to Mr. George Wallis, Agent for the sale of Official Photographs and Reproductions, at the South Kensington Museum, in the Office at the entrance to the Museum; and all letters must be addressed to the Secretary of the Science and Art Department, South Kensington, London, W.

By Authority of the  
Committee of Council on Education.

## THE CARTOONS OF RAFFAELLE AT HAMPTON COURT.

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### HISTORICAL NOTICE.

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THE term "Cartoon" is derived from the French—*carton*, paper—and was originally applied to large drawings in chalk, tempera, &c., executed on paper by artists, as studies before painting in fresco, or as guides for the execution of tapestry. In modern times, the term has been used to designate all large studies for works of this kind, whether on paper, canvas, or other suitable material.

The famous series of which the cartoons at Hampton Court formed a part, were designed by Raffaello da Urbino, according to a commission from Pope Leo X., about 1512-13. They were to serve as models for tapestry hangings intended to decorate the presbytery, in the Pope's chapel of the Vatican. This building, now known as the Sistine Chapel, was erected by Sixtus IV. in 1473, and some of the greatest painters in Italy had already been employed in its decoration; the ceiling having been painted by Michael Angelo in 1509-10: many years afterwards he added his great fresco of the Last Judgment.

The subjects, 10 in number, selected for the tapestries, were—

1. The Miraculous Draught of Fishes.
2. Christ's Charge to Peter.
3. The Stoning of St. Stephen.
4. St. Peter and St. John at the Beautiful Gate of the Temple.
5. The Death of Ananias.
6. Conversion of St. Paul.
7. Elymas the Sorcerer struck with Blindness.
8. The Sacrifice at Lystra.
9. St. Paul preaching at Athens.
10. Paul and Silas in Prison at Philippi.



To these another commission was afterwards added in 1514, making eleven works. This last was intended as a decoration for the high altar, the subject being—

The Coronation of the Virgin.

The whole of the works probably date from about 1513 to the middle of 1516.

At this period Raffaele must have been in the full possession of his wonderful inventive and executive powers; for although the cartoons were mainly executed by his more eminent pupils, yet they bear unmistakeable evidence of constant attention on the part of the great master himself. Indeed, when it is considered that in these works he was brought into direct competition with Michael Angelo, it may well be supposed that all his powers would be exerted to make them worthy of their destination. One cartoon (the Miraculous Draught of Fishes) is said to have been in great part executed by Raffaele, as an example of the manner in which he wished the whole to be done.

The designs are painted on paper in *tempera*, or distemper colour, a light brown being used in the first instance to lay in the subject, the local colours afterwards broadly painted, and the lights and deeper shadows touched in with a full body of colour.

Sebastian Penni and Giulio Romano are supposed to be the two pupils of Raffaele to whom the chief portion of the work was confided.

When completed, the cartoons were sent to Arras, in the Netherlands, where, under the superintendence of Raffaele's pupil, Bernard Van Orley, a Flemish artist who had returned to his native country, the tapestries were executed. Michael Coxis, another pupil of Raffaele, is said to have assisted. The work must have proceeded with great rapidity, as the tapestries were hung in their appointed places in the Sistine Chapel on St. Stephen's Day, 26th December 1519.

Raffaele lived but a few months after he had the satisfaction of seeing these noble works used for the purposes for which they were intended. He died on 6th April 1520, in his 38th year.

At the pillage of Rome by the army of the Emperor Charles V., in 1527, the tapestries were taken away; but ultimately they were restored to Pope Julius III., in 1553, by the Constable Anne de Montmorency, who had caused them to be properly repaired. In 1798 they, with other tapestries, were removed on the taking of Rome by the French, and fell into the hands of some Jew dealers, by whom one piece, belonging to another series, was burnt for the purpose of extracting the gold used in the manufacture of the thread.

The amount of the precious metal obtained by this process not being satisfactory, the tapestries were sold at Genoa for 1,300 scudi, and repurchased in 1808. by Pope Pius VII. In 1814, they were hung up in the upper apartments of the Vatican.

The cartoons also went through various vicissitudes. After the tapestries had been executed from them at Arras, and several copies of the whole series produced—one piece was presented to Henry VIII.—the original paintings appear to have been neglected, and the fate of four of them is consequently unknown. These were—

The Stoning of St. Stephen.

The Conversion of St. Paul.

Paul and Silas in Prison at Philippi.

The Coronation of the Virgin.

In 1630, Rubens, being in England, called the attention of Charles I. to the seven remaining at Arras, and they were ultimately purchased by the king; they are said, however, not to have been hung up during his reign. After the death of Charles, Cromwell caused them to be purchased for the nation for 300*l.*, that being the price at which they were valued as part of the king's pictures, &c. The discernment of the Protector, in causing such works to be specially reserved for the country, at the dispersion of the Royal collection, is perhaps the more remarkable, as at that period they were little appreciated in comparison with other works of art,—Andrea Mantegna's "Triumphs of Cæsar" having been valued at just ten times the amount of Raffaele's cartoons.

In the reign of Charles II., Barillon, the French ambassador, made an effort to obtain them by purchase for Louis XIV., and the pecuniary embarrassments of the English king nearly induced him to sell them; but Lord Danby succeeded in preventing such a sacrifice. It was not until the reign of William III. that they were hung up. This monarch ordered Sir Christopher Wren to build a special room for them at Hampton Court Palace, which is the room or gallery they now occupy.

Owing to the fragile nature of the material on which the cartoons were executed, they have sustained considerable injury; and, considering the rude treatment to which they were subjected, their present state is rather a matter of congratulation than otherwise. At Arras the tapestry weavers cut them into long pieces, and pricked the outlines with needles; and when Charles II. took them to Mortlake for the purpose of having new tapestries worked from them, the same process was again gone through.

In the reign of William III. they were stretched on canvas, and restored by William Cooke. In 1764 they were taken to Bucking-




ham House ; thence, in 1787, to Windsor ; and from Windsor Castle to Frogmore. Being returned to Windsor, they were taken from room to room until 1814, when the works of art at Windsor Castle underwent a revision by order of the Prince Regent. They were finally deposited at Hampton Court in the place provided for them, as already stated, by order of William III.

G. W.

The CARTOONS of RAFFAELLE at HAMPTON COURT. Photographed for the Science and Art Department of the Committee of Privy Council on Education. Negatives taken by Mr. C. THURSTON THOMPSON. On sale to the public in the Photograph and Reproductions Rooms, South Kensington Museum, London.

TABLE OF PRICES AS PER OFFICIAL TARIFF.

Subjects. 	Christ's Charge to Peter.		The Miraculous Draught of Fishes.		Paul preaching at Athens.		The Death of Ananias.		Elymas the Sorcerer struck with Blindness.		Peter and John at the Beautiful Gate of the Temple.		The Sacrifice at Lystra.		Total Price of each Series.
	No. of Series.	Average Size.	Rotation No.	Price. s. d.	Rotation No.	Price. s. d.	Rotation No.	Price. s. d.	Rotation No.	Price. s. d.	Rotation No.	Price. s. d.	Rotation No.	Price. s. d.	
1	48 by 30	Inches.	692	12 11	693	12 11	694	15 7½	695	13 1½	696	15 5	697	15 10	£ s. d. 4 19 7
2	31 by 21		699	6 5½	700	6 5½	701	6 8	702	5 10	703	6 5½	704	6 8	2 5 2½
3	23 by 15		706	3 6½	707	3 4	708	3 6½	709	2 8½	710	3 6½	711	3 6½	1 3 9
4	15 by 11		713	1 8	714	1 5½	715	1 8	716	1 8	717	1 8	718	1 8	0 11 5½
5	8 by 5		720	0 7½	721	0 5	722	0 7½	723	0 5	724	0 7½	725	0 7½	0 3 11½

Any of the above series, or any single subject of series 1, 2, or 3, will be forwarded on payment of the amount of price by a post-office order, payable at the Post Office, Brompton, Queen's Elms, W., to Mr. George Wallis, agent for the sale of official photographs and reproductions, Science and Art Department, South Kensington, W. In forwarding payment for either of the series No. 1, 2, or 3, or for any single photograph of these series, *one shilling* for packing must be added to the cost and remitted, and *sixpence* for series 4 or 5. In ordering, it will be sufficient to refer to the rotation number. For prices of large studies of portions of the cartoons, see detailed list.



STUDIES from the CARTOONS of RAFFAELLE at HAMPTON COURT.  
Photographed by C. THURSTON THOMPSON.

Rotation Number.	Description.	Price unmounted.
726	Study from "The Death of Ananias" - - -	0 3 11 $\frac{1}{2}$
727	Study from "The Death of Ananias" - - -	0 11 5 $\frac{1}{2}$
728	Study from "Peter and John at the 'Beautiful Gate' of the Temple."	0 4 2
729	Study (Head of Paul) from "Elymas the Sorcerer struck with Blindness."	0 4 2
730	Study (Christ) from "Christ's Charge to Peter" -	0 3 9
731	Study from "Christ's Charge to Peter" - - -	0 3 9
732	Study from "Christ's Charge to Peter" - - -	0 4 2
733	Study from "Christ's Charge to Peter" - - -	0 4 2
734	Study from "Peter and John at the 'Beautiful Gate' of the Temple."	0 3 11 $\frac{1}{2}$
735	Study from "Peter and John at the 'Beautiful Gate' of the Temple."	0 7 6
736	Study from "Peter and John at the 'Beautiful Gate' of the Temple."	0 4 2
737	Study (Head of St. Paul), from "Paul preaching at Athens."	0 3 11 $\frac{1}{2}$
738	Study from "Paul preaching at Athens" - - -	0 4 4 $\frac{1}{2}$
739	Study from "Paul preaching at Athens" - - -	0 4 2
740	Study (Christ) from "The Miraculous Draught" -	0 3 11 $\frac{1}{2}$
741	Study (Peter) from "The Miraculous Draught" -	0 4 2
742	Study from "Elymas the Sorcerer struck with Blindness"	0 4 4 $\frac{1}{2}$
743	Study (Peter and John) from "Peter and John at the 'Beautiful Gate' of the Temple."	0 11 5 $\frac{1}{2}$
744	Study (Boys at the Altar) from "The Sacrifice at Lystra"	0 4 2
745	Study from "Paul preaching at Athens" - - -	0 4 4 $\frac{1}{2}$
746	Study from "The Death of Ananias" - - -	0 4 4 $\frac{1}{2}$
747	Study from "The Death of Ananias" - - -	0 3 11 $\frac{1}{2}$
748	Study (Sergius Paulus) from "Elymas the Sorcerer struck with Blindness."	0 4 2
749	Study (Boys at the Altar) from "The Sacrifice at Lystra"	0 4 4 $\frac{1}{2}$
750	Study from "Elymas the Sorcerer struck with Blindness"	0 4 2
751	Study from "Elymas the Sorcerer struck with Blindness"	0 4 2
752	Study (Peter) from "Christ's Charge to Peter" -	0 4 7
753	Study from "The Miraculous Draught" - - -	0 3 6 $\frac{1}{2}$
764	Study from "Paul preaching at Athens" - - -	0 4 2
765	Study from "Elymas the Sorcerer struck with Blindness"	0 4 2

Price of complete series 7l. 1s. 10 $\frac{1}{2}$ d., unmounted.

SUPPLEMENTARY SERIES.

754	Study (Boys at the Altar) from "The Sacrifice at Lystra."	0 2 11
755	Study from "Elymas the Sorcerer struck with Blindness"	0 1 10 $\frac{1}{2}$
756	Study from "Christ's Charge to Peter" - - -	0 2 1
757	Study from "Christ's Charge to Peter" - - -	0 1 10 $\frac{1}{2}$
758	Study from "Elymas the Sorcerer struck with Blindness"	0 2 6
759	Study from "Elymas the Sorcerer struck with Blindness"	0 2 1
760	Study (Head of Elymas) from "Elymas the Sorcerer struck with Blindness."	0 2 1
761	Study (Boys at the Altar) from "The Sacrifice at Lystra."	0 2 11
762	Study (Head of St. Paul) from "Elymas the Sorcerer struck with Blindness."	0 2 8 $\frac{1}{2}$
763	Study from "Paul preaching at Athens" - - -	0 2 3 $\frac{1}{2}$

PHOTOGRAPHS from ORIGINAL DRAWINGS by RAFFAELLE, in the  
MUSEUM of the LOUVRE, PARIS.

Rotation Number.	Description.	Price unmounted.
1	The original drawing for the picture of "Saint Catherine of Alexandria," now in the National Gallery.	£ s. d. 0 1 3
2	"Christ's Charge to Peter;" different in a few details from the cartoon at Hampton Court.	0 1 3
3	Pen and ink drawing of the "Finding the Cup in Benjamin's Sack."	0 0 10
4	The passage of the Red Sea. In the Loggie of the Vatican.	0 1 0½
5	Moses receiving the Tables on Mount Sinai. In the Loggie of the Vatican.	0 1 0½
6	The Virgin and the three Marys lamenting over the body of Christ, accompanied by St. John and St. Joseph of Arimathea. A highly finished pen drawing, partly tinted.	0 0 10
7	The Salutation of the Virgin Mary. The outline of this beautiful drawing has been pierced with pin-holes, for the purpose of either painting or engraving from it.	0 1 0½
8	A fine study from a Male Model. Apparently for the figure of Christ in the "Charge to Peter."	0 1 0½
9	A pen sketch of a sitting figure of a Saint, with his left hand resting on a book.	0 0 5
10	A study in the nude of two figures for the "Transfiguration." These figures are draped in the painting.	0 0 10
11	The Head of the first Avenging Angel in the "Heliodorus driven from the Temple."	0 1 0½
12	The Head of the second Avenging Angel in the "Heliodorus driven from the Temple."	0 1 0½
13	A pen sketch of a Group representing Pope Julius the Second borne in his chair on the shoulders of four men. He is surrounded by numerous attendants, and among them a Cardinal riding on a mule. This is a study for part of the "Heliodorus driven from the Temple," but differs considerably from the group finally adopted by Raffaele.	0 1 0½
14	A fine Drawing of the "Repulse of Attila." The group of the Pope and his attendants in the middle distance, was brought into the foreground in the painting.	0 1 0½
15	The Battle of Constantine against Maxentius. The fresco from this grand composition was, after the death of Raffaele, painted by Giulio Romano.	0 0 10
16	A number of detail Studies for the figure of Bramante in the "Dispute of the Sacrament."	0 0 10
17	A Portrait in pen and ink of a Female. Apparently the model used by Raffaele for his Madonnas.	0 0 7½
18	A Study of a young Female, her left arm elevated	0 0 7½
19	A Study of a Male Head	0 1 0½
20	A fine Study for the "History of Psyche"	0 1 0½
21	Pen and ink Studies of Mercury, and two other figures, and of a boy blowing a horn, a goat standing behind him. In the style of the antique.	0 1 0½
22	Pen and ink Studies of Venus Victrix and Cupid, and another of Hygieia. In the style of the antique.	0 1 0½
23	Pen sketches for the figure of Saint John the Baptist	0 1 0½



Rotation Number.	Description.	Price unmounted.
24	A pen drawing of a Group of figures in the nude, attacking a Fortification.	£ s. d. 0 1 3
25	A fine tinted drawing of the Virgin and Child seated in an open Landscape, with buildings in the distance.	0 0 7½
26	A highly-finished pen drawing of the Virgin and Child: both are looking into a book that the Virgin holds in her right hand; the Child's hands are closed as in the act of praying.	0 0 5
27	A sketch from Nature of a Mother and Child, the child slightly indicated.	0 0 7½
28	Two Sketches—one of a Mother and Child, and the other of the Head of an Old Man.	0 0 7½
29	A pen sketch of a Mother and Child. The head of the Mother in profile; the position of the Child is somewhat similar to that in the picture in the Bridge-water Gallery.	0 0 7½
30	A slight pen sketch of a Mother and Child—the upper part of the figures only.	0 0 10
31	A highly-finished pen sketch of two Children, and part of the Head of a third one.	0 0 5
32	Christ seated in Glory, with the Virgin Mary, St. John, and two others.	0 1 3
33	Denunciation. Apelles having been falsely accused as a conspirator against Ptolemæus, composed a picture to demonstrate the dangers of denunciation under a suspicious prince. This drawing was made by Raffaele from Lucian's description of the picture.	0 1 3
Price of the complete series 1 <i>l.</i> 9 <i>s.</i> 9½ <i>d.</i> , unmounted.		

\* PHOTOGRAPHS from ORIGINAL DRAWINGS (Portraits of Persons at the Court of Henry VIII.), by HOLBEIN. The originals in the Royal Collection, WINDSOR CASTLE.

591	Wentworth	-	-	-	-	-	0	1	5½
592	The Lady Andley	-	-	-	-	-	0	1	0½
593	Charles Elliott, Knight	-	-	-	-	-	0	1	0½
594	The Earl of Darbey	-	-	-	-	-	0	1	0½
595	The Lady Vaux	-	-	-	-	-	0	1	0½
596	William, Marquis of Northampton	-	-	-	-	-	0	1	0½
597	John Poinces	-	-	-	-	-	0	1	0½
598	M. Souch	-	-	-	-	-	0	1	0½
599	The Lady Montegle	-	-	-	-	-	0	1	0½
600	The Lord Vaux	-	-	-	-	-	0	0	10
601	William Sharington	-	-	-	-	-	0	1	3
602	Phil. Melancthon	-	-	-	-	-	0	1	0½
603	The Lady Marchioness of Dorset	-	-	-	-	-	0	1	0½
604	Thomas, Earl of Surrey	-	-	-	-	-	0	1	3
605	N. Poinces, Knight	-	-	-	-	-	0	1	0½
606	The Lady Surry	-	-	-	-	-	0	1	0½
607	The Duchess of Suffolk	-	-	-	-	-	0	1	0½
608	The Lady Meutas	-	-	-	-	-	0	1	0½
609	The Lord Vaux	-	-	-	-	-	0	1	0½
610	The Lady Parker	-	-	-	-	-	0	1	0½
611	Phillip Hobbie, Knight	-	-	-	-	-	0	1	0½

\* The titles are printed as they appear on the photographs.

Rotation Number.	Description.	Price unmounted.
		£ s. d.
612	The Lady Henegham - - - - -	0 1 0½
613	Reskemeer, a Cornish gentleman - - - - -	0 1 0½
614	Prince Edward - - - - -	0 1 0½
615	Edward, Prince of Wales - - - - -	0 1 0½
616	Portrait, name unknown - - - - -	0 1 0½
617	Portrait, name unknown - - - - -	0 1 0½
618	Portrait, name unknown - - - - -	0 1 0½
619	Portrait, name unknown - - - - -	0 1 0½
620	Portrait, name unknown - - - - -	0 0 10
621	Portrait, name unknown - - - - -	0 0 10
622	Portrait, name unknown - - - - -	0 0 10
623	Portrait, name unknown - - - - -	0 0 7½
624	Portrait, name unknown - - - - -	0 0 7½
625	Portrait, name unknown - - - - -	0 0 10
626	Portrait, name unknown - - - - -	0 0 10
627	Portrait, name unknown - - - - -	0 0 10
628	The Lady Borow - - - - -	0 0 10
629	Thomas, Earl of Surrey - - - - -	0 0 10
630	John Colet, Dean of St. Paul - - - - -	0 0 10
631	Edward VI. - - - - -	0 1 0½
632	Gawin Carew, Knight - - - - -	0 0 10
633	The Lady Hobbei - - - - -	0 0 10
634	The Lady of Richmond - - - - -	0 0 10
635	The Lady Eliot - - - - -	0 0 5
636	Thomas Howard, Earl of Surry - - - - -	0 0 10
637	Thos. Strange, Knight - - - - -	0 0 10
638	Sir George of Cornwall - - - - -	0 0 10
639	N. Paines, Knight - - - - -	0 0 7½
640	Clinton - - - - -	0 0 10
641	Anna Bollein, Queen - - - - -	0 0 7½
642	Francis Russell, Earl of Bedford - - - - -	0 0 10
643	The Lady Ratclif - - - - -	0 0 10
644	Thomas Parrie - - - - -	0 0 10
645	Charles Winfield, Knight - - - - -	0 0 10
646	Portrait, name unknown - - - - -	0 1 0½
647	Brooke, Lord Cobham - - - - -	0 1 5½
648	Judge More, Sir Thomas More's Father - - - - -	0 1 5½
649	Sir Thomas More - - - - -	0 1 10½
650	John More, Sir Thomas More's Son - - - - -	0 1 10½
651	Harry Guldeford, Knight - - - - -	0 2 1
652	Waramus, Archbishop of Canterbury - - - - -	0 2 1
653	Thomas Moor, Lord Chancellor - - - - -	0 1 8
654	Sir John Godsalue - - - - -	0 1 5½
655	Portrait, name unknown - - - - -	0 1 0½
656	The Lady Lister - - - - -	

Price of the complete series 3l. 8s. 4d., unmounted.



PHOTOGRAPHS of a Series of LIFE-SIZE PORTRAITS of the TUDOR FAMILY, executed for the Prince's Chamber in the New Palace at Westminster, by RICHARD BURCHETT, Head Master of the Central Training School of the Science and Art Department.

Rotation Number.	Subject.	Authorities employed.	Price unmounted.
661	Henry VII.	A copy by Remée, from the original by Holbein, destroyed in the fire at Whitehall, and the bronze figure by Torrigiano on the tomb in Henry VII's Chapel.	£ s. d. 0 0 7½
662	Elizabeth of York (Queen of Henry VII.)	A copy by Remée, from the original by Holbein, destroyed by fire at Whitehall, and the bronze figure by Torrigiano on his tomb in Henry VII's Chapel.	0 0 7½
663	Prince Arthur (the eldest son of King Henry VII.)	A picture by Mabuse, in the collection at Hampton Court.	0 0 7½
664	Katherine of Aragon	A contemporary miniature, half length, in the collection of his Grace the Duke of Buccleuch.	0 0 7½
665	Henry VIII.	A Holbein from the Royal collection at Windsor, and one from Hampton Court.	0 0 7½
666	Anne Boleyn	A small contemporary picture, half length, painter unknown, the property of Sir John P. Boileau, Bart.	0 0 7½
667	Jane Seymour	A copy by Remée, from the picture by Holbein destroyed by fire at Whitehall, a small Holbein in the collection of the Society of Antiquaries, and a picture in the collection of the Marquis of Aylesbury.	0 0 7½
668	Anne of Cleves	An etching by Hollar, half length, apparently from a miniature now in the possession of Colonel Meyrick, which is very probably the miniature painted by Holbein for Henry VIII. : this miniature and one in the collection of his Grace the Duke of Buccleuch.	0 0 7½
669	Katherine Howard	A miniature of the time, in the collection of his Grace the Duke of Buccleuch.	0 0 7½



Rotation Number.	Subject.	Authorities employed.	Price unmounted.
			£ s. d.
670	Katherine Parr	A full-length life-size picture of the time, in the collection of the Earl of Denbigh.	0 0 7½
671	Edward VI.	A very fine Holbein, (three-quarter length,) from the Royal collection at Windsor.	0 0 7½
672	Queen Mary	A very fine Lucas de Heere, small half length, in the collection of the Rev. Heneage Finch; and another fine De Heere, large half length, in the collection of the Society of Antiquaries.	0 0 7½
673	Philip II. of Spain	A fine picture, half length, said to be by Titian, in the collection of Earl Stanhope.	0 0 7½
674	Queen Elizabeth	A small whole length, by Lucas de Heere, from Hampton Court.	0 0 7½
675	Louis XII. of France	A highly finished missal picture, the property of the Right Hon. H. Labouchere, M.P., and a figure in the collection of Count Veil-Castel.	0 0 ½
676	Princess Mary (the youngest daughter of King Henry VII., first married to Louis XII. of France, and afterwards to Charles Brandon, Duke of Suffolk).	A contemporary picture, painter unknown, in the collection of his Grace the Duke of Bedford.	0 0 7½
677	Charles Brandon, Duke of Suffolk.	A contemporary picture, painter unknown, in the collection of his Grace the Duke of Bedford.	0 0 7½
678	The Marchioness of Dorset (daughter of the Princess Mary and the Duke of Suffolk, and mother of Lady Jane Grey).	A very fine picture by Lucas de Heere, in the possession of the Rev. Heneage Finch.	0 0 7½
679	Lady Jane Grey	A picture in the collection of Earl Spencer, and another portrait engraved in Lodge's portraits.	0 0 7½
680	Lord Guildford Dudley	From a picture in the possession of Col. North, M.P.	0 0 7½
681	James IV. of Scotland	Several scarce old engravings	0 0 7½
682	Princess Margaret (the eldest daughter of King Henry VII., and wife of James IV. of Scotland).	A picture in the collection of the Marquis of Lothian.	0 0 7½



Rotation Number.	Subject.	Authorities employed.	Price unmounted.
683	Douglas, Earl of Angus	From a picture in the Royal collection, Windsor.	£ s. d. 0 0 7½
684	James V. of Scotland -	From a picture in the collection of the Duke of Devonshire.	0 0 7½
685	Mary of Guise -	From a picture in the collection of the Duke of Devonshire.	0 0 7½
686	Mary Queen of Scots (the grand-daughter of the Princess Margaret, and great grand-daughter of Henry VII.)	A very fine miniature by Janet, once the property of Charles I., and now in the Royal collection at Windsor. A fac-simile of a larger drawing by the same artist in the collection at the Louvre, and a full-length portrait of the time of James or Charles I. at Hampton Court.	0 0 7½
687	Francis II. of France (the first husband of Mary Queen of Scots).	A picture by Janet, in the collection at Hampton Court.	0 0 7½
688	Lord Darnley (the second husband of Mary Queen of Scots).	Portraits by Lucas de Heere, and an old engraving by Elstracke.	0 0 7½
Price of the complete series 17s. 6d., unmounted.			

PHOTOGRAPHS of LIMOGES ENAMELS, IVORY CARVINGS, and other MISCELLANEOUS OBJECTS, in the MUSEUM of the LOUVRE, PARIS.

Rotation Number.	Description.	Price unmounted.
109	Dish. Limoges Enamel, by Pierre Raymond - -	£ s. d. 0 1 0½
110	The Reverse of an enamelled Dish, by Pierre Raymond - -	0 0 10
111	Reverse of an enamel, by Pierre Raymond - -	0 0 10
112	Candlesticks. Limoges Enamels, by Pierre Raymond - -	0 1 0½
113	Coffer. Limoges Champlévé Enamel, 14th century - -	0 0 7½
114	Limoges Champlévé Enamel, "Chasse" or Reliquary, 13th century.	0 0 7½
115	Votive Picture, by Leonard Limosin. - - -	0 1 0½
116	Ewer or Cruet. Venetian Enamel, circa 1491 - -	0 0 10
117	Anne de Montmorency. Limoges Enamel, by Leonard Limosin.	0 1 0½
118	Crozier. Copper-gilt and enamelled, end of 13th century.	0 0 10
119	Limoges Enamel, by Pierre Pénicaut - - -	0 1 0½
120	Limoges enamelled Ewer, by Jean Courtois - - -	0 0 7½
121	Plate. Limoges Enamel, by Pierre Pénicaut - - -	0 1 0½
122	Limoges Enamel, by Pierre Raymond - - -	0 0 10
123	Ewer in Limoges Enamel - - -	0 0 10
169	Pilgrim's Bottle. Majolica of Urbino, circa 1540 - -	0 1 0½
170	Ivory Casket, 11th century - - -	0 0 10

Rotation Number.	Description.	Price unmounted.
		£ s. d.
171	Carved Ivory Caskets, circa 1320 - - -	0 0 10
172	Carved Ivory Caskets, circa 1320 - - -	0 0 10
173	Majolica Vase. Urbino ware, circa 1580 - - -	0 0 10
174	Silver Gilt and enamelled Ewer. French or Italian cinque-cento work.	0 1 0½
177	Dish. Bernard Palissy ware - - -	0 1 0½
178	Francis the Second. Limoges Enamel, by Leonard Limosin.	0 0 10
179	Henry the Second of France. Limoges Enamel, by Leonard Limosin.	0 0 5
180	Limoges Enamel Portrait, by Leonard Limosin - -	0 0 5
181	Salt Cellar: Henri II. ware - - -	0 0 10
182	Portrait of Diana of Poitiers. Limoges Enamel, by Leonard Limosin.	0 0 10
185	Carved Ivory Triptych. "Vierge ouverte," circa 1280	0 0 10
186	Ivory Statuette, 14th century - - -	0 1 0½
187	Statuette, "La Nourrice," in Bernard Palissy ware -	0 0 10
188	Francis of Lorraine, Duke of Guise, called "Le Balafré." Limoges Enamel, by Leonard Limosin.	0 0 10
191	Carved Ivory Book Cover, 14th century - - -	0 0 10
192	Carved Ivory Book Cover, 14th century - - -	0 1 0½
194	Carved Ivory Statuette, 14th century - - -	0 0 10
195	Oval Plaque. Limoges Enamel, by Jean Court - -	0 1 0½
199	Venus. Bas-relief by Jean Goujon - - -	0 0 7½
200	St. Jerome. Statuette in Ivory. 16th or 17th century -	0 0 10
202	The Toilet of Psyche, after Raffaele. Limoges Enamel, by Leonard Limosin.	0 1 0½
204	The Virgin Mary. Limoges Enamel, by Martin Didiers	0 0 7½
205	Harp of Marie Antoinette. - - -	0 0 10
206	Vision of Saint François d'Assise. Enamel, 13th century.	0 0 10
207	Ciborium. Limoges Enamel, 13th century - - -	0 0 10
208	Chasse, or reliquary. Enamel, 14th century - - -	0 0 10
211	Interior of Cover of Enamelled Cup, by Leonard Limosin.	0 0 5
212	Interior of an Enamelled Cup, by Leonard Limosin -	0 0 5
213	Cup, or Tazza. Limoges Enamel, by Leonard Limosin -	0 0 7½
214	Rilievo in Black Stone, attributed to Jean Goujon, and said to be the portrait of his daughter.	0 1 0½
215	Bernard Palissy ware, open-work Tazza - - -	0 1 0½
216	Plate. Limoges Enamel. Murder of the Innocents -	0 1 0½
217	The Virgin Mary and Infant Jesus. Limoges enamel, by Jean Penicaud the third.	0 1 0½
219	Henry the Second of France. Limoges Enamel, by Leonard Limosin.	0 1 0½
220	Limoges Enamel, by Jean Penicaud the third - - -	0 0 7½
221	Enamelled Ewer, by Pierre Courtois - - -	0 0 7½
222	Enamel, Neptune and Amphitrite - - -	0 0 7½
223	Symbols of the Evangelists. Book cover—repoussé work in gold enriched with Cloisonné enamels and precious stones, enclosing a bas-relief in gold, 11th century work.	0 1 10½
224	Calvin. Limoges Enamel, by Leonard Limosin - -	0 0 5
225	Ivory Triptych, 16th century - - -	0 0 10
226	Francis the First as St. Thomas. Limoges Enamel, by Leonard Limosin.	0 1 0½



Rotation Number.	Description.	Price unmounted.
		£ s. d.
227	The Death of the Virgin. Limoges Enamel, 13th century.	0 0 7½
228	Ivory Statuette and Carved Ivory Casket. 14th century	0 1 0½
229	Portable Altar in Silver Gilt, enriched with enamels, 12th century.	0 0 10
230	Portable Altar, 12th century	0 1 0½
231	Limoges Champlevé Enamel, "Chasse," or reliquary, 13th century.	0 0 10
232	Ivory Caskets	0 0 10
233	Frontispiece of the Hours of Anne of Brittany. Illuminated manuscript on vellum.	0 0 7½
234	Limoges Enamel Casket—The Repast of Psyche, after Raffaele.	0 0 10
235	Cup or Tazza. Henri II. ware	0 0 7½
236	Bas Relief. The Meeting of Francis the First and Henry the Eighth at the Field of the Cloth of Gold.	0 0 7½
237	Limoges Enamelled Coffier	0 0 10
238	Carved Ivory Casket, 14th century	0 0 7½
239	Portrait. Limoges Enamel, by Leonard Limosin	0 0 5
240	Carved Ivory Casket, 14th century	0 0 7½
241	Harp of Marie Antoinette	0 0 10
242	Harp of Marie Antoinette	0 0 7½
244	Portion of a Votive Picture. Limoges Enamel, by Leonard Limosin.	0 1 3
245	Portion of a Votive Picture. Limoges Enamel, by Leonard Limosin.	0 1 3
246	Portion of a Votive Picture. Limoges Enamel, by Leonard Limosin.	0 1 0½
247	Portion of a Votive Picture. Limoges Enamel, by Leonard Limosin.	0 1 0½
248	Francis I. Portion of a Votive Picture. Limoges Enamel, by Leonard Limosin.	0 1 0½
249	Eleanor of Austria, portion of a Votive Picture. Limoges Enamel, by Leonard Limosin.	0 0 10
250	Portion of a Votive Picture. Limoges Enamel, by Leonard Limosin.	0 1 0½
251	Portion of a Votive Picture. Limoges Enamel, by Leonard Limosin.	0 0 1½
252	Portion of a Votive Picture. Limoges Enamel, by Leonard Limosin.	0 1 0½
253	Portion of a Votive Picture. Limoges Enamel, by Leonard Limosin.	0 1 0½
254	Centre of a Votive Picture. Limoges Enamel, by Leonard Limosin.	0 2 3½
490	Pilgrim's Bottle. Majolica of Urbino, circa 1540. The other side of No. 116.	0 1 0½
Price of the complete series, 3l. 15s. 1½d., unmounted.		

PHOTOGRAPHS of OBJECTS in CRYSTAL and other PRECIOUS MATERIALS in the MUSEUM of the LOUVRE, PARIS.

124	Crystal Vase. Italian, 16th century work	0 0 10
125	Crystal Ewer. 17th century	0 1 0½
126	Crystal Cup. Italian, 16th century work	0 0 10
127	Crystal Cup. Italian, 16th century work	0 0 7½

Rotation Number.	Description.	Price unmounted.
		£ s. d.
128	Crystal Vase. Italian, 17th century work - -	0 0 10
129	Crystal Ewer. Byzantine, 10th or 11th century work - -	0 0 10
130	Crystal Vase. Italian, 16th century - -	0 0 10
131	Crystal Cup. Italian, 16th or 17th century work - -	0 0 5
132	Crystal Cups. Italian, 16th century work - -	0 0 7½
133	Crystal Cup. Italian, 16th century work - -	0 0 7½
134	Crystal Ewer. Italian, cinque-cento work - -	0 0 10
135	Crystal Vase. Italian, 16th century work - -	0 0 10
136	Crystal Ewer. Italian, 16th century work - -	0 1 0½
137	Crystal Ewer. Italian, 16th century work - -	0 0 7½
138	Crystal Ewer. Italian, 17th century - -	0 0 7½
139	Engraved Crystal Cup. Italian, 16th century work - -	0 0 10
140	Interior of Crystal Cup - - - -	0 1 0½
141	Crystal Cup. Italian, 16th century work - -	0 1 0½
142	Crystal Cup. Italian, 16th century work - -	0 0 10
143	Crystal Vase. Italian, 16th century work - -	0 1 0½
144	Crystal Vase. Italian, 16th century work - -	0 0 10
145	Interior of Crystal Cup. Italian, 16th century work - -	0 1 0½
147	Cup in Lapis Lazuli, mounted in enamelled gold. Italian, 17th century work.	0 1 0½
148	Cup in Green Jade, with enamelled, gold, and jewelled mount. Italian, 16th or 17th century.	0 0 10
149	Ewer in Sardonyx, mounted in enamelled gold. Italian, 16th century work.	0 0 7½
152	Crystal Vase. Italian, 16th century work - -	0 1 0½
155	Crystal Flagon. 17th century - - - -	0 0 10
157	Cup in Sardonyx, mounted in enamelled gold. Italian work, 16th and 17th centuries.	0 0 7½
164	Crystal Vase, with handle in enamelled gold, set with jewels. Italian cinque-cento work.	0 0 10
487	Handle of Crystal Vase, No. 164 - - - -	0 1 0½
165	Ewer in Sardonyx, mounted in enamelled gold, and set with jewels. Italian or French, 16th century work.	0 1 0½
Price of the complete series, 1l. 6s. 0½d., unmounted.		

MISCELLANEOUS PHOTOGRAPHS from SPECIMENS preserved in the SOUTH KENSINGTON MUSEUM, and from OBJECTS lent for temporary Exhibition by the QUEEN and various PRIVATE PERSONS.

419	Italian "Cassone," or Marriage Coffin, circa 1550. <i>South Kensington Museum.</i>	0 0 7½
420	Italian "Cassone," or Marriage Coffin, circa 1550. <i>South Kensington Museum.</i>	0 1 0½
422	"Boule" Cabinet, or Knee-hole Table. French, circa 1700. <i>Capt. Seglam.</i>	0 1 0½
429	Carved Oak Chest. French Gothic work, circa 1480. <i>H. Godwin Austen, Esq.</i>	0 1 0½
430	Carved Oak Chest (front). French Gothic work, circa 1480. <i>H. Godwin Austen, Esq.</i>	0 0 10
446	Wrought Iron Lock. French Flamboyant Gothic work, circa 1490. <i>South Kensington Museum.</i>	0 0 10
447	Italian cinque cento Stirrup, in gilt bronze. <i>South Kensington Museum.</i>	0 0 10
456	Chalice in Silver-gilt, with enamel plaques, 16th century work. <i>J. Field, Esq.</i>	0 0 10



Rotation Number.	Description.	Price unmounted.
		£ s. d.
457	Medal of Philippus Maria Visconti, Duke of Milan. 15th century. <i>South Kensington Museum.</i>	0 0 10
459	Medal in Bronze. German work, Pope Adrian VI. <i>South Kensington Museum.</i>	
469	Limoges Enamel Plaque, "The Entombment," circa 1520. <i>Matthew Uzielli, Esq.</i>	0 1 0½
471	Limoges Enamel Ewer, circa 1550	0 0 10
472	Triptych in Grisaille enamel of Limoges, by Pierre Raymond, 1543. <i>South Kensington Museum.</i>	0 0 7½
473	Triptych in Grisaille enamel of Limoges, by Pierre Raymond, 1543. <i>South Kensington Museum.</i>	0 0 10
474	Triptych in Grisaille enamel of Limoges, by Pierre Raymond, 1543. <i>South Kensington Museum.</i>	0 0 7½
476	Top of portable Altar. German Champlevé enamel, 13th century. <i>South Kensington Museum.</i>	0 0 7½
478	Side of portable Altar. German, 13th century. Champlevé enamel. <i>South Kensington Museum.</i>	0 0 10
494	Italian enamel Pix, 15th century. <i>Musée du Louvre.</i>	0 0 10
559	Circular Medallion relief in enamelled terra cotta, attributed to Lucca della Robbia. Italian, circa 1500. <i>South Kensington Museum.</i>	0 1 0½
562	Hercules and Cacus, original model in wax by Michael Angelo. <i>Gherardini Collection, South Kensington Museum.</i>	0 0 10
563	Hercules and Cacus, original model in wax by Michael Angelo. <i>Gherardini Collection, South Kensington Museum.</i>	0 1 0½
564	Hand in terra cotta, model, by Michael Angelo. <i>Gherardini Collection, South Kensington Museum.</i>	0 1 0½
567	Hand in terra cotta, model, by Michael Angelo. <i>Gherardini Collection, South Kensington Museum.</i>	0 1 0½
568	Hand in terra cotta, model, by Michael Angelo. <i>Gherardini Collection, South Kensington Museum.</i>	0 1 0½
569	Hercules, &c. Original model in wax, by Michael Angelo. <i>Gherardini Collection, South Kensington Museum.</i>	0 1 0½
571	Statuette in ivory. Original, property of <i>A. Barker, Esq.</i>	0 1 0½
572	Statuette in ivory. Virgin and Child. 14th century work. <i>A. Barker, Esq.</i>	0 1 0½
577	Horn in carved ivory. German work, circa 1520. <i>A. Fountain, Esq., Narford Hall, Norfolk.</i>	0 1 0½
578	Vase in ivory and ormolu. French, period of Louis XVI.	0 0 10
581	Ivory casket (front), circa 1350	0 0 7½
586	Top of ivory coffer, circa 1330. <i>Museum of Boulogne</i>	0 0 10
587	Ivory casket (back), circa 1350	0 0 5
588	Byzantine ivory carving	0 0 10
773	Ivory casket (back). <i>J. C. Robinson, Esq.</i>	0 1 0½
774	Ivory casket (side). <i>J. C. Robinson, Esq.</i>	0 0 10
775	Boxwood carving. <i>South Kensington Museum</i>	0 0 10
776	Chinese mirror, mounted in Champlevé enamel. <i>S. Addington, Esq.</i>	0 0 10
777	National art competition medallion. By <i>A. Vechté</i>	0 0 10
916	Ivory casket (front). <i>J. C. Robinson, Esq.</i>	0 0 10
917	Lid of a carved ivory coffret, mounted in silver-gilt. 14th century work. <i>H. Magniac, Esq.</i>	0 0 10
918	Cup in rock crystal. Italian cinque-cento work. <i>Dudley C. Majoribanks, Esq., M.P.</i>	0 1 0½

Rotation Number.	Description.	Price unmounted.
		£ s. d.
919	Ewer. Venetian enamel on copper, circa 1500	0 1 0½
920	Majolica ewer, circa 1490. <i>South Kensington Museum</i>	0 1 0½
921	Ivory tankard, 17th century work. <i>Dudley C. Majoribanks, Esq., M.P.</i>	0 1 3
922	"Burettes," or sacramental ewers, in silver-gilt and amber. Flemish, 15th century work. <i>South Kensington Museum.</i>	0 1 0½
923	Copy of wood engraving from the "Songe de Poliphile," date 1546. <i>South Kensington Museum.</i>	0 0 7½
924	Copy of wood engraving from the "Songe de Poliphile," date 1546. <i>South Kensington Museum.</i>	0 0 7½
925	Chimney-piece from Antwerp, date about 1550. <i>South Kensington Museum.</i>	0 1 5½
926	"Lavello," or fountain, in Istrian marble, date circa 1500. <i>South Kensington Museum.</i>	0 1 3
Price of the complete series, 2l. 1s. 3d., unmounted.		

PHOTOGRAPHS of OBJECTS of ART by C. THURSTON THOMPSON, Professional Photographer to the DEPARTMENT OF SCIENCE AND ART, 7, Gordon Terrace, Kensington, W.

N.B.—In addition to the entire series hung on the walls and screens of the Photograph and Reproductions Exhibition Room, Albums containing the various photographs, numbered and labelled in detail, are deposited for public inspection upon a table.

1. Series of photographs of various objects, comprising decorative furniture, Italian cinque-cento sculpture, art Bronzes, Majolica ware, &c., from originals in the Soulages Collection.  
The set of 54 photographs, complete (mounted), 11l. 3s.  
Separate photographs, according to size, 3s. to 5s.
2. Series of photographs of decorative furniture in the Royal and other Collections, exhibited at Gore House in 1853.  
The set of 82 photographs, complete (mounted), 12l. 3s.  
Separate photographs, according to size, 3s. to 5s.
3. Series of photographs of decorative arms and armour, in the Royal Armoury, Windsor Castle.  
The set of 29 photographs, complete (mounted), 4l. 7s.  
Separate photographs, 3s.
4. Series of photographic facsimiles of rare engravings of ornaments by ancient goldsmiths, engravers, and ornamentists, the originals in the South Kensington Museum.  
The set of 30 photographs, complete, 2l. 18s.  
Separate photographs, according to size, 1s. to 5s.
5. Series of photographs. Studies of trees, from nature.  
The set of 19 photographs, complete, 4l. 15s.  
Separate photographs, 5s.
6. Photographs of enamels, &c., exhibited in the South Kensington Museum, 3s. to 5s. each.
7. Series of photographs of the Paris "Exposition Universelle" of 1855.—Views of the building and various sections of the exhibition.  
The set of photographs, complete, 7l. 16s.  
Separate photographs, according to size, 3s. to 5s.
8. A serial work "The Museum of Art," issued in monthly parts, each containing 4 photographs of objects of art in the South Kensington Museum, price 10s. 6d. each part.  
Separate photographs may be had, price, according to size.



OBJECTS PHOTOGRAPHED for the TRUSTEES of the BRITISH  
MUSEUM. By MR. ROGER FENTON.

\* \* Plaster cast of the sculptures, &c. marked \* may be obtained (on page 38)  
at the prices quoted on each photograph as exhibited in the rooms.

Rotation Number.	Subject.						Price unmounted.		
							£	s.	d.
1101*	Homeric hero.	T. 86.	I.	-	-	-	0	1	5½
1102	Ditto.	T. 86.	II.	-	-	-	0	1	5½
1103	Ditto.	T. 86.	III.	-	-	-	0	1	5½
1104	Uncertain goddess or heroine.	Temple Collection.		I.	-	-	0	1	8
1105	Ditto.	Ditto.		II.	-	-	0	1	8
1106*	Clytie.	T. 79.	I.	-	-	-	0	1	5½
1107	Ditto.	T. 79.	II.	-	-	-	0	1	3
1108	Ditto.	T. 79.	III.	-	-	-	0	1	5½
1109	Ælius Cæsar.	Knight Collection.		I.	-	-	0	1	8
1110	Ditto.	Ditto.		II.	-	-	0	1	8
1111*	Actæon.	T. 3.	I.	-	-	-	0	1	8
1112	Ditto.	T. 3.	II.	-	-	-	0	1	5½
1113*	Antinous as Bacchus.	T. 97.	I.	-	-	-	0	1	8
1114	Ditto.	T. 97.	II.	-	-	-	0	1	5½
1115	Diana.	Knight Collection		-	-	-	0	1	3
1116*	Muse.	T. 37.	I.	-	-	-	0	1	5½
1117	Ditto.	T. 37.	II.	-	-	-	0	1	5½
1118*	Venus.	T. 16.	I.	-	-	-	0	1	3
1119	Ditto.	T. 16.	II.	-	-	-	0	1	5½
1120*	Jupiter.	T. 50.	-	-	-	-	0	1	0½
1121*	Juno.	T. 53.	I.	-	-	-	0	1	8
1122	Ditto.	T. 53.	II.	-	-	-	0	1	5½
1123*	Minerva.	T. 242.	I.	-	-	-	0	1	8
1124	Ditto.	T. 242.	II.	-	-	-	0	1	8
1125	Muse.	T. 73.	I.	-	-	-	0	1	8
1126	Ditto.	T. 73.	II.	-	-	-	0	1	8
1127*	Laughing Satyr.	T. 82.	I.	-	-	-	0	1	0½
1128	Ditto.	T. 82.	II.	-	-	-	0	1	0½
1129*	Julius Cæsar.	I.	-	-	-	-	0	1	3
1130	Ditto.	II.	-	-	-	-	0	1	3
1131	Laughing Child.	Temple Collection.		I.	-	-	0	1	5½
1132	Ditto.	Ditto.		II.	-	-	0	1	5½
1133*	Diogenes.	Knight Collection.		I.	-	-	0	1	5½
1134	Ditto.	Ditto.		II.	-	-	0	1	3
1135*	Hadrian.	T. 94.	I.	-	-	-	0	1	5½
1136	Ditto.	T. 94.	II.	-	-	-	0	1	5½
1137*	Venus.	H. 3.	I.	-	-	-	0	1	0½
1138	Ditto.	H. 3.	II.	-	-	-	0	1	0½
1139	Antoninus Pius.	I.	-	-	-	-	0	1	8
1140	Ditto.	II.	-	-	-	-	0	1	5½
1141*	Portrait of a Roman Boy.	Knight Collection.		I.	-	-	0	0	10
1142	Ditto.	Ditto.		II.	-	-	0	0	10
1143*	Caracalla.	T. 102.	I.	-	-	-	0	1	0½
1144	Ditto.	T. 102.	II.	-	-	-	0	1	0½
1145*	Muse.	T. 76.	I.	-	-	-	0	0	10
1146	Ditto.	T. 76.	II.	-	-	-	0	1	0½
1147*	Periander.	T. 88.	I.	-	-	-	0	1	5½
1148	Ditto.	T. 88.	II.	-	-	-	0	1	5½
1149*	Nero.	T. 246.	-	-	-	-	0	1	5½
1150	Tiberius.	Burke Collection.		I.	-	-	0	1	3
1151	Ditto.	Ditto.		II.	-	-	0	1	3

Rotation Number.	Subject.	Price unmounted.
		£ s. d.
1152	Roman Portrait. <i>T. 108.</i> - - - -	0 1 5½
1153	Aratus. <i>T. 244. I.</i> - - - -	0 1 5½
1154	Ditto. <i>T. 244. II.</i> - - - -	0 1 5½
1155*	Augustus Cæsar. <i>Burke Collection. I.</i> - - - -	0 1 3
1156	Ditto. <i>Ditto. II.</i> - - - -	0 1 3
1157	Bacchante. <i>T. 81</i> - - - -	0 1 3
1158*	Atys. <i>T. 72. I.</i> - - - -	0 1 8
1159	Ditto. <i>T. 72. II.</i> - - - -	0 1 8
1160*	Trajan. <i>T. 93.</i> - - - -	0 1 5½
1161*	Septimius Severus. <i>T. 104</i> - - - -	0 1 5½
1162*	Apollo. <i>T. 59</i> - - - -	0 1 3
1163	Lucius Verus. <i>T. 103. I.</i> - - - -	0 1 8
1164	Ditto. <i>T. 103. II.</i> - - - -	0 1 8
1165	Barbarian captive. <i>T. 106. I.</i> - - - -	0 1 8
1166	Ditto. <i>T. 106. II.</i> - - - -	0 1 8
1167*	Hippocrates. <i>T. 92. I.</i> - - - -	0 1 5½
1168	Hercules. <i>Knight Collection</i> - - - -	0 1 8
1169*	Homer. <i>T. 85. I.</i> - - - -	0 1 3
1170	Ditto. <i>T. 85. II.</i> - - - -	0 1 3
1171	Greek hero. <i>Knight Collection. I.</i> - - - -	0 1 5½
1172	Ditto. <i>Ditto. II.</i> - - - -	0 1 5½
1173	Heroic head. <i>Rogers' Collection. I.</i> - - - -	0 1 5½
1174	Ditto. <i>Ditto. II.</i> - - - -	0 1 5½
1175	Hermaphrodite feeding a bird. <i>T. 42</i> - - - -	0 1 8
1176*	Dione. <i>T. 54. I.</i> - - - -	0 1 5½
1177	Ditto. <i>T. 54. II.</i> - - - -	0 1 3
1178*	Venus. <i>Richmond Collection</i> - - - -	0 1 5½
1179	Study of a female figure, half length. <i>Andrea del Sarto</i> - - - -	0 1 5½
1180	The incredulity of St. Thomas - <i>Garofalo</i> - - - -	0 1 0½
1181	The naming of St. John the Baptist - <i>Albert Durer</i> - - - -	0 0 7½
1182	Figure standing in a niche - <i>Fra Angelico</i> - - - -	0 0 10
1183	Head of an old man - <i>Leonardi da Vinci</i> - - - -	0 0 7½
1184	Female head, looking upwards (circle) - <i>Fr. Francia</i> - - - -	0 0 7½
1185	The Virgin enthroned, with saints surrounding her. <i>Fra Bartolomeo</i> - - - -	0 1 5½
1186	A figure of an angel holding a violin. <i>Pietro Perugino</i> - - - -	0 0 10
1187	Study of a nude male figure, with legs astride. <i>Raffaelle</i> - - - -	0 1 8
1188	Study of a figure in the act of speaking. <i>Raffaelle</i> - - - -	0 1 8
1189	Figure of St. John the Baptist and a Bishop. <i>Giovanni Bellini</i> - - - -	0 0 10
1190	Sheet with studies of drapery and three hands. <i>Raffaelle</i> - - - -	0 1 5½
1191	The Crucifixion - <i>Andrea Mantegna</i> - - - -	0 1 0½
1192	Figure of the Sultana - <i>Gentile Bellini</i> - - - -	0 0 7½
1193	Figure of a female holding a wreath. <i>Filippino Lippi</i> - - - -	0 0 10
1194	The marriage of St. Catherine - <i>Allegri da Corregio</i> - - - -	0 0 7½
1195	Studies of three nude figures - <i>Raffaelle</i> - - - -	0 0 7½
1196	The rest in Egypt - <i>Paolo Veronese</i> - - - -	0 1 3
1197	Head of an old man (profile) - <i>Leonardi da Vinci</i> - - - -	0 0 5
1198	Figure of the Sultan, Mahomet II. <i>Gentile Bellini</i> - - - -	0 0 7½
1199	Study of the figures of Virgil and Sappho in the Parnassus - <i>Raffaelle</i> - - - -	0 0 10
1200	The ecstasy of St. Francis - <i>F. Baroccio</i> - - - -	0 1 8
1201	Study of a female head and hand - <i>Raffaelle</i> - - - -	0 1 0½
1202	Ditto for the head of the Magdalene - <i>John de Mabuse</i> - - - -	0 0 5
1203	The Holy Family in a landscape - <i>Titian</i> - - - -	0 0 7½
1204	Study for the entombment, in the Palazzo Borghese, Rome - <i>Raffaelle</i> - - - -	0 1 3



Rotation Number.	Subject.	Price unmounted.
1205	Study of a portion of a composition of the crucifixion. <i>Hans Memling</i>	£ s. d. 0 1 3
1206	Ditto of a nude figure seated, with arms raised above the head - - - - - <i>Raffaelle</i>	0 1 8
1207	Ditto of an infant supported by the hand of a female. <i>Philippe de Champaigne</i>	0 1 0½
1208	Skeleton of a man and of the male gorilla. I. - - -	0 1 8
1209	Ditto ditto II. - - -	0 1 8
1210	Dinornis elephantopus - - - - -	0 1 3
1211	Studies of St. Jerome - - - - -	0 1 0½
1212	Head of an old man with flowing beard. <i>Pietro Perugino</i>	0 1 3
1213	Portrait of Pietro Aretino, from the picture painted by Titian - - - - - <i>Marc Antonio</i>	0 0 7½
1214	Lucretia. After Raffaelle - - - - - <i>Marc Antonio</i>	0 0 7½
1215	Portrait of Ephraim Bonus, in the first state, with black ring - - - - - <i>Rembrandt</i>	0 0 10
1216	Study of a nude male figure kneeling - - - <i>Raffaelle</i>	0 0 7½
1217	Sheet of studies for the Virgin and Child - <i>Raffaelle</i>	0 0 10
1218	Profile head of an old man wearing a cap - <i>Angelo Gaddi</i>	0 0 5
1219	Study of a man on horseback - - - - - <i>Albert Durer</i>	0 0 10
1220	Sheet of studies of infants - - - - - <i>Raffaelle</i>	0 0 5
1221	Landscape, with Christ and his Disciples on the road to Emmaus - - - - - <i>Claude de Lorraine</i>	0 1 0½
1222	Sketch of a lioness - - - - - <i>Rembrandt</i>	0 0 5
1223	Landscape - - - - - <i>Rembrandt</i>	0 0 10
1224	Holoptychius Nobilissimus, a fossil fish - - -	0 0 10

Price of Series, as above, 7l. 13s. 9d., unmounted.

N.B.—For information respecting casts from British Museum Sculptures, see page 38.

### FRAMES FOR PHOTOGRAPHS.

Arrangements are in progress for the supply, at moderate prices, of glazed frames and mounts suited to the Photographs of the Cartoons, &c. Price lists and particulars will be forwarded, as soon as ready, on application to the Official Agent, Mr. George Wallis, Office for Government Photographs and Reproductions, Science and Art Department, South Kensington, London, W.

## PRICE LIST (OBJECTS IN METAL).

MESSRS. ELKINGTON'S ELECTROTYPE REPRODUCTIONS,  
Regent Street, London, and Newhall Street, Birmingham.

One shilling extra for packing must be paid on all amounts of and under 1*l*., and  
5 per cent. on amounts above that sum.

No.	Description of Object.	Gilt.	Parcel Gilt.	Silvered and Oxydized.	Electro- Copper, Bronzed.
		£ s. d.	£ s. d.	£ s. d.	£ s. d.
12	Beaker on ball feet	0 17 6	0 17 6	0 10 0	0 8 0
13	Oval silver gilt dish, Portuguese 17th century work. <i>G. Moffatt, Esq., M.P.</i>	2 15 0	2 15 0	1 12 0	1 0 0
14	Oblong silver gilt dish, Spanish 17th century work. <i>G. Moffatt, Esq., M.P.</i>	3 5 0	3 5 0	2 0 0	1 5 0
15	Silver gilt salver, Portuguese work. <i>G. Moffatt, Esq., M.P.</i>	1 17 0	1 17 0	1 7 0	0 15 0
61	Star-shaped salt-cellar, Italian cinque-cento work. <i>South Kensington Museum.</i>	0 15 0	0 15 0	0 11 6	0 9 0
153	Indian vase, the original in pewter. <i>South Kensington Museum.</i>	0 16 6	0 16 6	0 11 6	0 9 6
155	Modern French jewelled casket. <i>South Kensington Museum.</i>	7 0 0	7 0 0	5 15 0	5 5 0
156	Modern French casket. <i>South Kensington Museum.</i>	4 4 0	4 4 0	3 3 0	2 15 0
161	Modern French jewelled tazza. <i>South Kensington Museum.</i>	6 10 0	6 10 0	5 5 0	4 15 0
162	Tobacco box (from silver pattern).	1 10 0	1 10 0	1 1 0	0 17 6
170	Saracenic damascened vase and cover. <i>South Kensington Museum.</i>	2 11 0	2 11 0	2 2 0	1 16 0
171	Tall copper vase	1 1 6	1 1 6	0 17 6	0 13 6
175	Perfume-burner modern damascened work on iron. Liège. <i>South Kensington Museum.</i>	5 10 0	5 10 0	4 7 6	3 12 0
176	Tazza and cover, similar work. <i>South Kensington Museum.</i>	4 7 0	4 7 0	3 5 0	2 10 0



No.	Description of Object.	Gilt.	Parcel Gilt.	Silvered and Oxydized.	Electro-Copper, Bronzed.
		£ s. d.	£ s. d.	£ s. d.	£ s. d.
177	Match Box, modern French. <i>South Kensington Museum.</i>	1 1 0	1 1 0	0 17 0	0 13 0
198	Reproductions of three small 16th century embossed pewter plates.	1 4 0 each.	1 4 0 each.	0 10 6 each.	0 7 6 each.
210	Saracenic damascened boxes. <i>South Kensington Museum.</i>	2 9 0	2 9 0	2 0 0	1 14 0
211		2 5 0	2 5 0	1 15 0	1 9 0
220	Embossed pewter tankard, by François Briot. <i>South Kensington Museum.</i>	3 10 0	3 10 0	2 5 0	1 15 0
287	Diamond tankard. <i>South Kensington Museum.</i>	3 0 0	3 0 0	2 5 0	1 15 0
292	Silver gilt beaker and cover. <i>South Kensington Museum.</i>	3 3 0	3 3 0	2 8 0	1 10 0
299	Writing tablets, with chased silver gilt covers. <i>South Kensington Museum.</i>	0 14 9	0 14 9	0 10 6	0 8 0
317	Silver gilt tankard, Augsburg work; called the Imhoff tankard. <i>South Kensington Museum.</i>	4 8 0	4 8 0	3 5 0	2 15 0
331	Various objects, bowls, boxes, &c.; reproductions of ancient Saracenic damascened vessels. <i>South Kensington Museum.</i>	2 2 0	2 2 0	1 13 0	1 7 0
332		2 2 0	2 2 0	1 13 0	1 7 0
333		2 4 0	2 4 0	1 14 0	1 9 0
334		4 10 0	4 10 0	3 15 0	3 0 0
335		6 6 0	6 6 0	4 15 0	3 12 0
336		3 15 0	3 15 0	2 12 6	2 4 0
337		1 14 0	1 14 0	1 7 0	1 1 0
338		1 18 0	1 18 0	1 11 6	1 6 0
339		1 14 0	1 14 0	1 7 0	1 1 0
393	Silver gilt tazza, Italian cinque-cento. <i>South Kensington Museum.</i>	4 2 6	4 2 6	3 8 0	2 15 0
397	Silver gilt tankard. <i>South Kensington Museum.</i>	3 15 0	3 15 0	2 15 0	2 5 0
420	Saracenic damascened plateau. <i>South Kensington Museum.</i>	—	—	6 6 0	4 15 0
612	Lamp stand, in gilt bronze, Venetian cinque-cento work. <i>South Kensington Museum.</i>	5 10 0	5 10 0	4 10 0	3 12 0
778	Iron helmet, cinque-cento period. <i>Royal Armoury, Windsor Castle.</i>	3 10 0	3 10 0	2 15 0	2 5 0

No.	Description of Object.	Gilt.	Parcel Gilt.	Silvered and Oxydized.	Electro- Copper, Bronzed.
		£ s. d.	£ s. d.	£ s. d.	£ s. d.
779	Shield, Italian, cinquecento repoussé and damascened work, attributed to Cellini. <i>Royal Armoury, Windsor Castle.</i>	5 15 0	4 15 0	3 15 0	2 15 0
780	Shield in iron, repoussé work, by Antoine Vechte. <i>South Kensington Museum.</i>	7 7 0	6 15 0	4 15 0	3 15 0
—	Copy of a Tankard, carved ivory, mounted in silver gilt, 17th century work, called the "Bedford" tankard, Ditto, Reproduction in fictile ivory, with gilt mountings.	10 10 0	10 10 0	9 9 0	7 7 0
1152	Needle-case or étui. <i>South Kensington Museum.</i>	6 6 0	—	—	—
1153	Silver gilt salver, 17th century. <i>South Kensington Museum.</i>	0 10 6	0 10 6	0 7 6	0 6 0
		1 15 0	1 15 0	0 17 6	1 0 0

MESSRS. FRANCHI AND SON'S ELECTROTYPE REPRODUCTIONS,  
15, Myddelton Street, Clerkenwell, E.C.

One shilling extra for packing must be paid on all amounts of and under 1l., and 5 per cent. on amounts above that sum.

No.	Description of Object.	Gilt.	Parcel Gilt.	Silvered and Oxydized.	Electro- Copper, Bronzed.
		£ s. d.	£ s. d.	£ s. d.	£ s. d.
1	Salver; subject, the Siege of Algiers. Italian, 16th century work. <i>Louvre, Paris.</i>	22 0 0	—	12 0 0	9 0 0
2	Dish, with figure of a river god in its centre. <i>Museum of the Louvre, Paris.</i>	10 10 0	—	4 10 0	3 0 0
3	Portrait, relief, by Jean Goujon. <i>Louvre, Paris.</i>	—	—	2 10 0	1 10 0
4	Byzantine book-cover; subject, an Angel seated, &c. <i>Louvre, Paris.</i>	3 10 0	—	2 0 0	1 10 0
5	Byzantine book-cover; subject, a Cross. <i>Louvre, Paris.</i>	2 0 0	—	1 5 0	0 15 0
6	Tazza, attributed to Benvenuto Cellini. <i>Louvre, Paris.</i>	4 0 0	—	3 0 0	2 5 0
7	Tazza; subject, the Forge of Vulcan. Italian cinquecento work. <i>Nieuwerkerke Collection, Paris.</i>	4 0 0	—	3 0 0	2 5 0



No.	Description of Object.	Gilt.	Parcel Gilt.	Silvered and Oxydized.	Electro-Copper, Bronzed.
8	Shield; Judith with the Head of Holofernes. <i>Nieuwerkerke Collection, Paris.</i>	£ s. d. — — —	£ s. d. — — —	£ s. d. 4 10 0	£ s. d. 3 0 0
9	A small jousting Target. <i>Nieuwerkerke Collection, Paris.</i>	—	—	1 10 0	1 0 0
10	A helmet, ornamented with a representation of Venus in a Shell. <i>Nieuwerkerke Collection, Paris.</i>	—	—	4 0 0	3 0 0
11	Helmet; subject of ornament, a Combat. <i>Nieuwerkerke Collection, Paris.</i>	—	—	4 0 0	3 0 0
12, 13	Front and back of a cuirass. <i>Nieuwerkerke Coll., Paris.</i>	—	—	10 0 0	7 0 0
14, 15	Front and back of a gorget. <i>Musée d'Artillerie, Paris.</i>	—	—	3 0 0	2 0 0
16	Shield, with Head of Chimæra and Caryatides. <i>Musée d'Artillerie, Paris.</i>	—	—	4 10 0	3 0 0
17	Shield, with Head of Chimæra, and four subjects from Roman History. <i>Musée d'Artillerie, Paris.</i>	—	—	4 10 0	3 0 0
18	Shield; subject, a Combat. <i>Musée d'Artillerie, Paris.</i>	—	—	4 10 0	3 0 0
19	Shield; a Warrior kneeling at the Feet of a Female. <i>Musée d'Artillerie, Paris.</i>	—	—	4 10 0	3 0 0
20	Shield; oval, with Combat of Marine Deities. <i>Musée d'Artillerie, Paris.</i>	—	—	4 10 0	3 0 0
21	Shield, oval; subject, a Combat. <i>Musée d'Artillerie, Paris.</i>	—	—	4 10 0	3 0 0
22	Shield; with group of Laocoon. <i>Musée d'Artillerie, Paris.</i>	—	—	4 10 0	3 0 0
23	Shield; the Head of Pompey brought to Cæsar. <i>Musée d'Artillerie, Paris.</i>	—	—	4 10 0	3 0 0
24	Shield; with head of Medusa in high relief in the centre. <i>Musée d'Artillerie, Paris.</i>	—	—	4 10 0	3 0 0
25	Shield; with spiked centre, the field divided by six ornamental bands. <i>Musée d'Artillerie, Paris.</i>	—	—	4 10 0	3 0 0
26	Shield; with armorial bearings in the centre. <i>Musée d'Artillerie, Paris.</i>	—	—	4 10 0	3 0 0
27	Shield. <i>Musée d'Artillerie, Paris.</i>	—	—	4 10 0	3 0 0
28	Dish; subject, Adam and Eve, with border of fruit and animals. <i>Musée de Cluny, Paris.</i>	—	—	4 10 0	3 0 0
29, 30	"Flancarde," or piece of flank armour for a horse. <i>Musée d'Artillerie, Paris.</i>	—	—	4 0 0	2 10 0

No.	Description of Object.	Gilt.	Parcel Gilt.	Silvered and Oxydized.	Electro- Copper, Bronzed.
		£ s. d.	£ s. d.	£ s. d.	£ s. d.
31	Piece of horse armour, ornamented with the head of a Sphinx. <i>Musée d'Artillerie, Paris.</i>	—	—	4 0 0	2 10 0
32	An entire suit of armour, richly chased with figures and ornament. <i>Musée d'Artillerie, Paris.</i>	—	—	25 0 0	15 0 0
33	Back of a cuirass, with five lines of foliated scroll ornament. <i>Musée d'Artillerie, Paris.</i>	—	—	3 0 0	2 0 0
34	Front of a cuirass ; two heads and an eagle underneath. <i>Musée d'Artillerie, Paris.</i>	—	—	3 0 0	2 0 0
35	Front of a cuirass, with two heads surmounted by an angel. <i>Musée d'Artillerie, Paris.</i>	—	—	3 0 0	2 0 0
36	Front of a cuirass, with two heads surmounted by a castle. <i>Musée d'Artillerie, Paris.</i>	—	—	3 0 0	2 0 0
37	Front of a cuirass, ornamented. <i>Musée d'Artillerie, Paris.</i>	—	—	3 0 0	2 0 0
38	Front of a cuirass in an unfinished state. <i>Musée d'Artillerie, Paris.</i>	—	—	3 0 0	2 0 0
39	Back of a steel saddle ; subject, a Combat of Knights. <i>Musée d'Artillerie, Paris.</i>	—	—	2 0 0	1 5 0
40	A lock. <i>Musée de Cluny, Paris.</i>	—	—	1 0 0	0 15 0
41	A lock. <i>Musée de Cluny, Paris.</i>	—	—	1 0 0	0 15 0
42	Ditto - - -	—	—	1 0 0	0 15 0
43	Front of a gorget ; figure of Minerva in the centre. <i>Musée d'Artillerie, Paris.</i>	—	—	1 10 0	1 0 0
44	Helmet ; Neptune in his Car. <i>Musée d'Artillerie, Paris.</i>	—	—	4 0 0	3 0 0
45	Helmet ; Combat of Marine Deities. <i>Musée d'Artillerie, Paris.</i>	—	—	4 0 0	3 0 0
46	Helmet ; Crowning a Warrior. <i>Musée d'Artillerie, Paris.</i>	—	—	4 0 0	3 0 0
47	Helmet ; Perseus delivering Andromeda. <i>Musée d'Artillerie, Paris.</i>	—	—	4 0 0	3 0 0
48	Helmet ; a Warrior on Horseback. <i>Musée d'Artillerie, Paris.</i>	—	—	4 0 0	3 0 0
49	Helmet ; subject, the Decapitation of a Warrior. <i>Musée d'Artillerie, Paris.</i>	—	—	4 0 0	3 0 0
50	Helmet ; subject, two Genii holding a Warrior by the Beard. <i>Musée d'Artillerie, Paris.</i>	—	—	4 0 0	3 0 0
51	Helmet ; various ornaments. <i>Musée d'Artillerie, Paris.</i>	—	—	4 0 0	3 0 0
52	Helmet ; subject, a Man attacking a Bear. <i>Musée d'Artillerie, Paris.</i>	—	—	4 0 0	3 0 0



No.	Description of Object.	Gilt.	Parcel Gilt.	Silvered and Oxydized.	Electro-Copper, Bronzed.
		£ s. d.	£ s. d.	£ s. d.	£ s. d.
53	Helmet; subject, a Combat. On the crest is a Chimæra. <i>Musée d'Artillerie, Paris.</i>	—	—	4 0 0	3 0 0
54	Helmet; group of a Warrior, &c. <i>Musée d'Artillerie, Paris.</i>	—	—	4 0 0	3 0 0
55	Helmet; from the suit known as the "Armure aux Lions." <i>Musée d'Artillerie, Paris.</i>	—	—	4 0 0	3 0 0
56 to 58	Two arm pieces, from the suit known as the "Armure aux Lions." <i>Musée d'Artillerie, Paris.</i>	—	—	10 0 0	7 0 0
59	"Chanfron," or Armour for a horse's head. <i>Musée d'Artillerie, Paris.</i>	—	—	5 0 0	3 0 0
60	Helmet; subject, Venus and Mars. <i>Musée d'Artillerie, Paris.</i>	—	—	4 0 0	3 0 0
61	Helmet; subject, a Griffin's Head. <i>Musée d'Artillerie, Paris.</i>	—	—	4 0 0	3 0 0
62	Helmet; subject, a Dolphin's Head. <i>Musée d'Artillerie, Paris.</i>	—	—	5 0 0	3 10 0
63	Shield, by George Sigman, of Augsburg, 1552, called the "Augsburg shield." <i>South Kensington Museum.</i>	—	—	6 0 0	4 10 0
64	Reproduction of a large ivory tankard, mounted in silver gilt, German, 17th century work (fictile ivory and gilt metal). <i>South Kensington Museum.</i>	15 0 0	—	—	—
65	Reproduction of the above entirely in metal, plated and oxydized.	30 0 0	—	—	—
66	Venetian salver. <i>South Kensington Museum.</i>	5 10 0	—	2 0 0	1 10 0
67	Venetian salver. <i>South Kensington Museum.</i>	5 10 0	—	2 0 0	1 10 0
68	Moresque salver. <i>South Kensington Museum.</i>	5 10 0	—	2 0 0	1 10 0
69	Salver; subject, "Temperantia." Italian, 16th century work. <i>South Kensington Museum.</i>	6 10 0	—	2 10 0	1 10 0
70	Salver; subject, History of the Prodigal Son. <i>South Kensington Museum.</i>	6 10 0	—	2 10 0	1 10 0
71	Salver, with scroll decoration in relief. <i>South Kensington Museum.</i>	2 10 0	—	1 5 0	0 15 0
72	Plateau; subject from Roman History.	2 10 0	—	1 5 0	0 15 0
73	A small Moresque plateau. <i>South Kensington Museum.</i>	2 5 0	—	1 5 0	0 15 0
74	Tazza; subject, the Judgment of Solomon. <i>South Kensington Museum.</i>	—	—	2 10 0	2 0 0

No.	Description of Object.	Gilt.	Parcel Gilt.	Silvered and Oxydized.	Electro- Copper, Bronzed.
		£ s. d.	£ s. d.	£ s. d.	£ s. d.
75	Nautilus shell in metal mountings. Italian, 16th century work. <i>South Kensington Museum.</i>	5 0 0	—	4 0 0	—
79	A hunting horn in imitation of ivory, with gilt mountings. <i>Coll. A. Fountaine, Esq.</i>	3 0 0	6 0 0	4 0 0	3 0 0
80	A knife, with handle in imitation of ivory, and blade gilt. <i>Coll. R. Napier, Esq.</i>	1 0 0	—	—	—
81	A fork, ditto, ditto - - -	1 0 0	—	—	—
82	A spoon, ditto, ditto - - -	1 0 0	—	—	—
83	Stirrup in chased open work. Italian, 16th century work. <i>Musée d'Artillerie, Paris.</i>	4 10 0	—	3 10 0	3 0 0
84	Bowl of a tazza; subject, the Triumph of Neptune. <i>Louvre, Paris.</i>	—	1 5 0	0 15 0	0 10 0
85	Plateau in the style of the antique.	2 10 0	—	1 15 0	1 5 0
87	Salver. Venetian, 1530-40. <i>Soulages Collection.</i>	6 0 0	—	3 0 0	2 0 0
88	Ewer; original in gilt brass. Venetian engraved work, circa 1530-40. <i>Soulages Collection.</i>	6 0 0	—	4 0 0	3 0 0
89	Cistern or fountain. Flemish or German work, circa 1400-50. <i>Soulages Collection.</i>	—	—	—	—
90	Small base of pedestal. Italian cinque-cento work. <i>Soulages Collection.</i>	—	—	—	0 10 0
91	German hunting horn, the original in wrought iron, circa 1500. <i>South Kensington Museum.</i>	—	—	2 0 0	1 10 0
92	A pair of fire-dogs. Italian, circa 1570. <i>Soulages Collection.</i>	—	—	—	30 0 0
93	Door-knocker; original in bronze. Italian work, circa 1560. <i>Soulages Collection.</i>	—	—	—	4 0 0
94	Ewer, with dragon-shaped handle. <i>Soulages Collection.</i>	6 0 0	—	4 0 0	3 0 0
95	Bronze hand-bell. Italian work, date 1561. Decorated with zones of arabesque ornaments in relief, and with three shields of arms; inscribed in a band round the upper part "Io Jacobus Malhabia MDLXI." <i>Soulages Collection.</i>	—	—	—	1 0 0
96	Small Italian bronze hand-bell. Cinque-cento period; decorated with arabesque ornaments, acanthus leaf mouldings, &c. Inscribed around the upper part, "Pulsa meo servus voco lipo mano tuos." <i>Soulages Collection.</i>	—	—	—	1 0 0



No.	Description of Object.	Gilt.	Parcel Gilt.	Silvered and Oxydized.	Electro-Copper, Bronzed.
97	Circular bronze inkstand, or perfume burner. Florentine quattro-cento work. <i>Soulages Collection.</i>	£ s. d. —	£ s. d. —	£ s. d. —	£ s. d. 3 0 0
98	Triangular pedestal. <i>Soulages Collection.</i>	—	—	—	3 0 0
99	Candlestick; original in bronze. Statuette of an Amorino bearing a vase on his shoulders, supported on a triangular open strap work pedestal, ornamented with cherubs' heads and sea horses at the angles, circa 1570. <i>Soulages Collection.</i>	—	—	—	2 0 0
100	Large round-based candlestick. Italian work, circa 1480-1500. <i>Soulages Collection.</i>	—	—	—	3 0 0
141	Thirty-one pieces of ornamental gun furniture. <i>Musée d'Artillerie, Paris.</i>	—	—	10 0 0	7 0 0

### PLASTER and FICTILE IVORY CASTS, &c.

Number.	Description.	Price.
76	Casts from 6 ivory carvings by Fiammingo, in frame. <i>South Kensington Museum.</i>	£ s. d. 1 10 0
77	Cast of a rilievo in marble, the Virgin and Child. Italian quattro-cento work, attributed to Mino da Fiesole. <i>South Kensington Museum.</i>	0 15 0
78	Cast of marble vase, antique Roman work, from Mr. Roger's collection. <i>South Kensington Museum.</i>	1 0 0
78*	Plaster cast of ditto - - - - - <i>For 79 to 85, see page 31.</i>	0 12 0
86	Copy of a chimney-piece, by the Brothers Lombardi, in imitation of the original stone carving. <i>Soulages Collection.</i>	50 0 0
87	Plain plaster copies of ditto - - - - - <i>For 88 to 100, see page 31 and above.</i>	35 0 0
101	Sexagonal Box, or Coffret, Italian work. <i>Musée du Louvre, Paris.</i>	1 0 0
102	Oblong Box, with pointed roof. <i>Musée du Louvre, Paris.</i>	1 0 0
103	Oblong Box. French work. <i>Musée du Louvre, Paris.</i>	0 17 6
104	Oblong Box: full-length figures of Saints. <i>Musée du Louvre, Paris.</i>	0 18 0
105	Oblong Box: flat carvings of dancing figures, &c. French work. <i>Musée du Louvre, Paris.</i>	0 10 0
106	Oblong Box, small. French work. <i>Musée du Louvre, Paris.</i>	0 7 6
107	Statuette of Virgin and Child, holding a book. <i>Musée du Louvre, Paris.</i>	0 12 6
108	Statuette of Virgin and Child (smaller size). <i>Musée du Louvre, Paris.</i>	0 10 0

Number.	Description.	Price.
		£ s. d.
109	Large Triptych : subject from the New Testament. The outer part is a seated figure of the Virgin and Child ; when opened the Triptych is seen. <i>Musée du Louvre, Paris.</i>	1 10 0
110	Leaf of Diptych. Gothic work. <i>Musée du Louvre, Paris.</i>	0 4 6
111	Tablet : figure of a Saint holding an inscription. <i>Musée du Louvre, Paris.</i>	0 3 0
112	Tablet : figure of a Saint holding a book. <i>Musée du Louvre, Paris.</i>	0 2 6
113	Tablet : Virgin and Child, a Saint on each side under canopies. <i>Musée du Louvre, Paris.</i>	0 2 6
114	Tablet : Crucifixion and Entombment of Christ. <i>Musée du Louvre, Paris.</i>	0 2 6
115	Tablet : Death of Mary. <i>Musée du Louvre, Paris</i>	0 2 0
116	Roman Dyptych : Muses and Poets (deeply carved). <i>Musée du Louvre, Paris.</i>	0 12 6
117	Top of Mirror Case. <i>Musée du Louvre, Paris</i>	0 2 6
118	Top of Mirror Case (smaller size). <i>Musée du Louvre, Paris.</i>	0 1 0
119	Twenty-four rude Carvings of Saints and Kings, from a casket in <i>Musée de Cluny, Paris.</i>	0 12 6
120	Horn in three pieces. <i>Musée de Cluny, Paris</i>	0 10 0
121	Christ seated in a niche, from a carving in stone. <i>Musée de Cluny, Paris.</i>	0 12 6
122	Five casts of Bacchanalian and other subjects from ivory carvings by Ostal. <i>Musée du Louvre, Paris.</i>	The series 2 10 0 Singly - 0 10 6
123	Cast from a Rapoir : subject, a Man drinking. <i>Musée du Louvre, Paris.</i>	0 4 0
124	Cast : Child learning Music. <i>Musée du Louvre, Paris</i>	0 4 0
125	Cast : Figure of a Man. <i>Musée du Louvre, Paris</i>	0 4 0
126	Cast from a Powder Horn : subject, "a Labour of Hercules." <i>Musée du Louvre, Paris.</i>	0 4 6
127	Cast : Cupid holding a Trident. <i>Musée du Louvre, Paris.</i>	0 4 6
128	Four Naiads or Nymphs, by Clodion, representing the four chief rivers of France. <i>Musée de Cluny, Paris.</i>	The series 0 15 0 Singly - 0 4 0
129	Figure of Venus on the Sea. <i>Musée du Louvre, Paris</i>	0 5 0
130	Boy and Foliage. Florentine School	0 5 0

LIST of CASTS supplied by D. BRUCCIANI, 5, Little Russell Street, Covent Garden, W.C.

N.B.—These Casts are exhibited in the Educational Department of the Museum.

Three shillings extra for packing must be paid on all amounts of and under 1l., and 15 per cent. on amounts above that sum.

I.—THE FIGURE.		£ s. d.
(a)		
1614	Fighting Gladiator. Louvre	5 0 0
453	Discobolus of Myron. British Museum	5 0 0
	Discobolus of Naucydes. Naples	5 0 0
1613	Venus de Medici. Florence	4 0 0



Number.	Description.	Price.
454	Statue of Dancing Faun. Florence - - -	£ s. d. 3 10 0
498	Dancing girl, with wreath - - -	0 14 0
460	Statuette of Apollo. British Museum - - -	0 12 0
459	Bronze Hercules. British Museum - - -	0 10 0
455	Torso of Venus. British Museum - - -	0 8 0
(b)		
1615	Bust of Apollo. Rome - - -	0 15 0
1616	Bust of Venus of Milo. Louvre, Paris - - -	0 15 0
1617	Bust of Diana robing. Louvre, Paris - - -	0 10 6
457	Bust of Diomedes. British Museum - - -	0 10 0
463	Bust of Clytie. British Museum - - -	0 10 0
458	Bust of the young Augustus. Rome - - -	0 6 0
461	Mask of Moses. Michel Angelo. Rome - - -	0 5 0
462	Mask ; Child of Niobe. Florence - - -	0 3 0 <sup>a</sup>
462A	Another. Florence - - -	0 3 0
463	Mask of a child (nature) - - -	0 2 6
463A	Another - - -	0 2 6
(c)		
452	Anatomical figure, by Houdon - - -	5 10 0
464	Foot of Farnese Hercules. Naples - - -	0 5 0
464B	Hand of St. Peter - - -	0 2 6
464C	Hand, with scroll (antique) - - -	0 2 0
464D	Hand, with stick - - -	0 1 6
464E	Hand, female, from nature - - -	0 1 0
464F	Hand (anatomical) - - -	0 1 0
464G	Foot of the Laocoon (right). Rome. - - -	0 1 6
464I	Foot of the Venus de Medici (right and left). Florence, each. - - -	0 1 0
464K	Foot from the antique (male) - - -	0 1 6
464L	Foot (anatomical) - - -	0 1 6
1626	Anatomical arm - - -	0 3 6
1627	Anatomical leg - - -	0 3 6
1628	Cast of leg from nature - - -	0 5 0
1629	Cast of an arm from nature - - -	0 4 0
(d)		
A,B,C	Three anatomical figures of animals - - -	1 1 0
465	Horse's leg, from nature - - -	0 4 6
465A	Another - - -	0 4 6
466	Greyhound's leg, from nature - - -	0 2 6
466A	Another - - -	0 2 6
467	Head of a lion, from nature - - -	0 10 0
468	Head of a lioness - - -	0 7 0
469	Head of a goat - - -	0 3 6
1618	A horse - - -	0 5 0
1619	A cow - - -	0 5 0
1620	A dog - - -	0 3 6
1621	A stag - - -	0 5 0
1622	A lion - - -	0 3 6
1623	A goat - - -	0 5 0
(e)		
1624	Panel from the Bronze Gates by Lorenzo Ghiberti. Florence. - - -	2 2 0

Number.	Description.	Price.
		£ s. d.
497	Portion of Panathenaic frieze, from the Parthenon. Athens.	0 18 0
497A	Ditto ditto -	0 18 0
II.—ORNAMENT.		
(a) <i>Greek.</i>		
347	Section of frieze, from the Erechtheum, Athens -	0 6 0
492A	Enriched moulding (Echinus, from the Erechtheum) -	0 5 0
495	Stele top, from the British Museum -	0 4 0
495A	Ditto ditto -	0 4 0
1634	Scroll, from the Choric Monument of Lysicrates (Athens).	0 4 0
(b) <i>Roman.</i>		
471	Large scroll, from Trajan's Forum -	4 0 0
473	Pilaster, from the Villa Medici, Rome -	3 10 0
474	Panel, with swan. Florence -	1 5 0
1631	Nest of scroll of pilaster, from Villa Medici, Rome -	0 15 0
1630	Nest of the Florentine scroll, with the swan -	0 10 6
1540	Centre rosette, from Trajan scroll -	0 7 6
344	Rosette from the Capitol, Rome -	0 4 0
345	Another -	0 4 0
346	Rosette from the cloisters of Sta. Maria del Popolo. Rome -	0 3 0
342	Small Acanthus scroll -	0 6 6
490	Small Acanthus leaf, Temple of Minerva Chalcidica -	0 6 0
490A	Small rosette, from the tomb of Scipio -	0 1 6
490B	Another -	0 1 6
491	A griffin -	0 5 0
492C	Leaf moulding, Temple of Mars Ultor -	0 5 0
492D	Enriched moulding, from the upper cornice of pedestal of Trajan's Column.	0 5 0
493	A rosette from the Capitol -	0 4 0
494	Another rosette -	0 4 0
(c) <i>Byzantine.</i>		
1635	Panel from the Cathedral at Bonn -	0 4 0
1636	Piece of architrave from St. Denis, Paris -	0 10 0
1637	Iron scrollwork hinge, Notre Dame, Paris -	0 12 0
1638	Another portion -	0 7 0
(d) <i>Gothic.</i>		
1639	Spandril from Stone Church, Kent -	1 0 0
1640	Capital ditto -	0 7 6
1641	Small carved panel, tracery -	0 3 0
1642	Another -	0 3 6
485	Moulding boss, from St. Stephen's, Westminster -	0 4 0
486	Ditto ditto -	0 4 0
487	Finial, from Lincoln -	0 3 6
488	Capital, from Temple Church -	0 7 0
(e) <i>Saracenic.</i>		
1643	A panel from the Alhambra -	0 3 6
1644	Another -	0 3 6



Number.	Description.	Price.
(f) <i>Renaissance.</i>		
1645	Panel, from the Martinengo Tomb, Brescia, with arabesques and figures.	£ s. d. 1 10 0
1625	Panel, another, from ditto	1 10 0
475	Pilaster, from Florence (cinque-cento)	1 1 0
475A	Lower portion of Florentine pilaster	0 7 0
475B	Middle portion of ditto	0 7 0
475C	Upper portion of ditto	0 7 0
1647	Pilaster, from Notre Dame, period of Louis XV.	0 10 0
481	A portion of the architrave (with eagle) of the Bronze Gates of the Baptistry, Florence, by Ghiberti.	0 15 0
482	Another, with squirrel	0 15 0
483	Egg-plant and pomegranate, Ghiberti Gates	0 15 0
349	Pomegranate portion of the frieze of the Ghiberti Gates	0 6 6
484A	Pomegranate portion of architrave of Ghiberti Gates	0 5 0
484B	Egg-plant portion of ditto	0 5 0
484C	The bird portion of ditto	0 5 0
1542E	Pilaster from tomb of Louis XII.	0 5 0
1543F	Another	0 5 0
476A	Another	0 5 0
476B	Another	0 5 0
476C	Another	0 5 0
476D	Another	0 5 0
489	Acanthus leaf, from St. Eustache, Paris	0 4 0
1646	Panel, from Chateau d'Anet, with cartouche	0 4 0
496	Diamond rosette, Brescia	0 3 0
(g) <i>Modern Renaissance.</i>		
477	Pilaster, from the Madeleine Gates, Paris	0 12 0
478	Portion of pilaster from the Madeleine (from the bronze of Triqueti). Modern French.	0 12 0
478a	A section of the same	0 7 0
478A	Portion of pilaster, from the Madeleine	0 3 0
478B	Ditto ditto	0 3 0
478C	Ditto ditto	0 3 0
478D	Ditto ditto	0 3 0
(h) <i>Fruit, &amp;c. from Nature.</i>		
2111	Group of blackberries cast from nature	0 15 0
2112	Ditto apples ditto	0 7 6
2113	Ditto ditto (different)	0 7 6
2114	Ditto pears ditto	0 7 6
2115	Ditto plums ditto	0 7 6
2116	Ditto vine ditto	0 7 6
2118	A bunch of grapes ditto	0 7 6
2121	15 casts of various fruit from nature	1 10 0
to		
2135		
2136	Bust of Homer. <i>British Museum</i>	0 12 0
2137	Bust of Caracalla. <i>British Museum</i>	0 11 0
2138	Bust of Faustina. <i>British Museum</i>	0 15 0
2139	Bust of Ajax with helmet	1 5 0
2140	Bust of Achilles with helmet	1 1 0
2141	Bust of Niobe. <i>Gallery at Florence</i>	1 1 0
2142	Bust of daughter of Niobe. <i>Gallery at Florence</i>	0 7 6

Number.	Description.	Price.
		£ s. d.
2143	Cast of the Head of the statue of David, by Michael Angelo, from the cast recently presented to the South Kensington Museum by H.R.H. the Grand Duke of Tuscany. <i>Florence.</i>	5 5 0
2144	Bust of daughter of Niobe. <i>Gallery at Florence</i>	0 7 6
2145	Venus of Milo. <i>Museum of the Louvre.</i>	0 12 0
	Machine reduction	5 5 0
	Full size -	0 12 0
2146	Diana robing -	5 5 0
	Machine reduction	0 15 0
	Full size -	5 5 0
2147	Statue of a Roman in character of Mercury, called "German-icus." <i>Museum of the Louvre.</i>	0 15 0
	Machine reduction	5 5 0
	Full size -	0 15 0
2148	Jason. <i>Museum of the Louvre</i>	5 5 0
	Machine reduction	1 10 0
	Full size -	0 10 6
2149	Venus (small). <i>Townley Collection, British Museum</i>	0 7 0
2150	Bust of Augustus. The original in marble, of antique Greek work, in the possession of J. C. Robinson, Esq. (moulded for the first time).	1 10 0
2151	Cast of a Bas-relief in marble: a Roman Triumph. Italian cinque-cento work; the original in the Royal Museum, Dresden. Moulded by permission of the Saxon Government for the Science and Art Department.	0 7 0
2152	Cast of a Frieze from the front of a "Cassone." Italian cinque-cento work. The original in carved chesnut-wood. <i>South Kensington Museum.</i>	0 7 0
2153	Cast of a Statuette of the Virgin in marble. 14th century Bohemian work; the original in the castle of Carlstadt, near Prague.	1 1 0
2154	Bas-relief: the Deposition from the Cross. Dated 1522; from the original by Veit Stoss in the Museum at Dresden. Moulded for the Science and Art Department by permission of the Saxon Government.	—
2155	Bust of Frederick, Duke of Saxony. The original in bronze in the Royal Museum, Dresden. Moulded for the Science and Art Department by permission of the Saxon Government.	0 10 0
2156	Cast from an antique Roman Altar. The original in the Museum at Dresden. Moulded for the Science and Art Department by permission of the Saxon Government.	0 10 0
2157	Portrait medallion (female). The original in terracotta, exhibiting traces of painting in natural colours; antique Roman work, in the Royal Museum, Dresden. Moulded for the Science and Art Department by permission of the Saxon Government.	5 5 0
2158	Portrait medallion (male). The original in terracotta, exhibiting traces of painting in natural colours; antique Roman work, in the Royal Museum, Dresden. Moulded by permission of the Saxon Government for the Science and Art Department.	
2159	Cast of the base of a candelabrum. The original of antique Roman work in the Royal Museum, Dresden. Moulded by permission of the Saxon Government for the Science and Art Department.	



## BRITISH MUSEUM SCULPTURES,

Moulded by D. BRUCCIANI, Formatore to the Trustees.

The whole of the casts of Sculptures, &c. produced for the Trustees of the British Museum may be obtained through Mr. George Wallis, Agent to the Science and Art Department for the sale of Official Photographs and Reproductions. A separate catalogue of these works may be had (gratis) from the clerk-attendant in the Photograph and Reproductions Room, South Kensington Museum.

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Secretary, JOHN NORTON, Esq.

Agent at the Science and Art Department, South Kensington Museum,  
Mr. GEORGE WALLIS.

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Rule 3.—“Newly subscribing members shall have the option of dating their membership from any preceding year of the Society on payment of the annual subscriptions from such preceding year downwards, and shall thereupon become entitled to all the annual publications of the Society during the period to which such subscriptions extend, provided that copies of such publications remain in hand.”

The circulars, &c. of the Arundel Society, containing full particulars of the whole of the publications, with prices to members and strangers, rules, &c. may be had from the clerk-attendant in the room, to whom subscriptions may be paid. The publications due for such subscriptions will be forwarded in due course by the Society.

*Preparing for Publication.***Photographs of Original Drawings by Raffaele  
and Michael Angelo.**

It is intended to procure, if possible, photographs from all the original drawings and cartoons of Raffaele and Michael Angelo, known to be in this country, and to issue them for public use.

The most important, and, indeed, the most extensive collection of these precious works in existence is that of the University of Oxford. The drawings comprised in it (289 in number) formed part of the celebrated collection of Sir Thomas Lawrence, which was offered as a whole to the Government, but declined. The Lawrence collection was ultimately dispersed, with the exception of some portion of the drawings of Raffaele and Michael Angelo, which, after the most strenuous efforts of various lovers of art, were purchased by private subscription for the sum of 7,000*l.*, of which Lord Eldon alone subscribed the munificent sum of 4,000*l.*, and were presented to the University of Oxford. Another portion of the works of these two great masters passed at the same epoch into the collection of His Majesty the King of Holland. On the occasion of some repairs being made in the University galleries, necessitating the temporary removal of these drawings, the opportunity appeared favourable to have them photographed, and an application from the Department for that purpose was at once liberally responded to by the University authorities.

Besides these, photographs of the original drawings by Raffaele in the Royal library at Windsor have been recently taken at the expense of His Royal Highness the Prince Consort, and the negatives presented to the Science and Art Department of the Committee of Council on Education, for public use.

It should be understood that the South Kensington Museum does not attempt to form a permanent collection of original drawings by ancient masters; this being among the objects of the British Museum.

It is hoped that private possessors of original drawings, by Raffaele and Michael Angelo, in this country will allow them to be copied by photography for the use of the public.



# Photographs of Original Drawings by Raffaele and Michael Angelo.

It is intended to preserve, in possible photographs from all the original drawings and cartoons of Raffaele and Michael Angelo known to be in this country, and to leave them for public use.

The most important, and indeed the most extensive collection of these pictures now in existence is that of the University of Oxford. The drawings contained in this collection formed part of the celebrated collection of Sir Thomas Lawrence, which was offered as a whole to the Government, but declined. The Lawrence collection was ultimately dispersed, with the exception of some portion of the drawings of Raffaele and Michael Angelo, which, after the most strenuous efforts of various lovers of art, were purchased by private subscription for the sum of £5000, of which Lord Eldon alone deposited the remainder in the British Museum.

LONDON:

Printed by GEORGE E. EYRE and WILLIAM SPOTTISWOODE,  
Printers to the Queen's Most Excellent Majesty,  
For Her Majesty's Stationery Office.

These photographs of the original drawings of Raffaele in the Royal Library at Windsor have been recently taken at the request of His Royal Highness the Prince Consort, and the negatives presented to the Prince and the Department of the Committee of Council on Education for public use.

It should be understood that the South Kensington Museum does not attempt to form a permanent collection of original drawings by master artists; this being among the objects of the British Museum.

It is hoped that private possessors of original drawings by Raffaele and Michael Angelo in the country will allow them to be copied by photography for the use of the public.

